summer institute 2008

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COURSE CODE	TITLE	FACULTY
UNDERGRADUATE COURSES		
ART HISTORY **ARTH**-102-1	Contemporary Art Now	Derek Murray
ARTH-220-1	Time-based Media and Performance Practices: Then and Now	Soraya Murray
ARTH-301-1	Art Criticism Conference	Mark Van Proyen
CRITICAL STUDIES **CS**-300-1	Critical Theory A: Crisis and Critique	Dale Carrico
DESIGN AND TECHNOLOGY **DT/FM**-220-1	Producing a Collaborative Narrative Animation in Maya	Greg Lemon
DT-299-1	Making a Website in Ten Days	Ravinder Basra
DRAWING **DR**-220-1	Narrative Drawing	Caitlin Mitchell-Dayton
FILM **FM**-299-1	Experiments in Hand Processing: Subversive Cinema	Janis Crystal Lipzin
HUMANITIES **HUMN**-200-1	Humanities Core A	Carolyn Duffey
HUMN-201-1	Humanities Core B	Charles Boone
INTERDISCIPLINARY **IN**-190-1	The Art World: History, Theory, and Practice	Michelle Mansour
IN-396-1	Internship	Jennifer Rissler
NEW GENRES **NG**-204-1	Installation	Felipe Dulzaides
NG-380-1	Undergraduate Tutorial	Brian Storts
PAINTING **PA**–220-1	Game Playing and Random Order	Brad Brown
PA-299-1	Politics and Abstraction	Linda Besemer
PA-380-1	Undergraduate Tutorial	Pegan Brooke

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

SESSION/DAYS	TIME	LOCATION
JUNE 16–AUGUST 8 TUES / THURS	1:30–4:30pm	Studio 18
JUNE 16–AUGUST 8 TUES / THURS	6:30–9:30pm	Studio 18
AUGUST 9/AUGUST 11–16 SAT / MON–SAT	9:30am–4:30pm	Studio 18
JUNE 16–AUGUST 8 TUES / THURS	9:30am–12:30pm	MCR
JUNE 16–JULY 11 MON–FRI	9:00am–1:30pm	DMS 2
JUNE 2–13 MON–FRI	9:00am–6:00pm	DMS 2
JUNE 16–AUGUST 8 MON / WED / FRI	9:00am–1:30pm	Studio 14
JUNE 2–13 MON–FRI	9:00am–6:00pm	Studio 26
JUNE 16–AUGUST 8 TUES / THURS	1:30–4:30pm	20B
JUNE 16–AUGUST 8 MON / WED	9:30am–12:30pm	20B
JUNE 16–AUGUST 8 MON / WED	6:30–9:30pm	Studio 18
MAY 19–AUGUST 8 MON	4:30–7:30pm	20B
JULY 14–AUGUST 8 MON–FRI	9:00am–1:30pm	Studio 10
JUNE 16–AUGUST 8 WED	9:00am–12:30pm	Studio 9
JULY 14–AUGUST 8 MON–FRI	1:30–6:00pm	Studio 115
JUNE 2–13 MON–FRI	9:00am–6:00pm	Studios 115 / 116
JUNE 16–AUGUST 8 THURS	9:00am–12:30pm	Studio 117

COURSE CODE	TITLE	FACULTY	
UNDERGRADUATE COURSES			
PHOTOGRAPHY **PH**-299-1	The Artist and the Workplace	David Black	JUN MO
PH-220-1	Ruralscape: An Exploration	Debra Bloomfield	JUL MO
PH-380-1	Undergraduate Tutorial	John Priola	JUN TUE
PRINTMAKING **PR**-220-1	Variations on a Theme: Projects in Transition	Suzanne Olmsted	JUN MO
PR-299-1	Artists' Books on the Letterpress	Macy Chadwick	JUN MO
SCULPTURE **SC**-111-1	Metal/Wood Fabrication	Patrick Wilson	JUN MO
SOCIAL SCIENCE **SOCS**-103-1	Trauma, Catastrophe, and Resilience	Susan Greene	JUN TUE
STUDY / TRAVEL **TR**-222-1	Art in Ireland: From the Poetic to the Political	Frances McCormack / John Rapko	MAY
TR-223-1	Deep Time, Vast Space: Land Art and the American West	Meredith Tromble	JUN

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

SESSION/DAYS	TIME	LOCATION
JUNE 2–13 MON–FRI	9:00am–6:00pm	Studio 16A
JULY 14–AUGUST 8 MON–FRI	1:30–6:00pm	Studio 16A
JUNE 16–AUGUST 8 TUES	9:00am–12:30pm	20A
JUNE 16–JULY 11 MON–FRI	1:30–6:00pm	2
JUNE 2–13 MON–FRI	9:00am–6:00pm	2
JUNE 2–13 MON–FRI	9:00am–6:00pm	Studio 105
JUNE 16–AUGUST 8 TUES / THURS	9:30am–12:30pm	Studio 18
MAY 24–JUNE 14		
JUNE 12–22		

COURSE CODE	TITLE	FACULTY
GRADUATE COURSES		
ART HISTORY **ARTH**-500-1	Art Since 1960	Mark Van Proyen
ARTH-520-1	Photography and Literature, 1839–present	Eduardo Cadava
CRITICAL STUDIES **CS**-500-1	Underground Imagination	Stephanie Ellis
SEMINARS **SGR**-500-1	Graduate Critique Seminar	Felipe Dulzaides
SGR-500-2	Graduate Critique Seminar	Caitlin Mitchell-Dayton
SGR-500-3	Graduate Critique Seminar	Pegan Brooke
SGR-500-4	Graduate Critique Seminar	Dont Rhine
TUTORIALS **SGR**-580-1	Graduate Tutorial	Pegan Brooke
SGR-580-2	Graduate Tutorial	Brian Storts
SGR-580-3	Graduate Tutorial	John Priola
ARTH-588-1	MA Practicum	
EXHIBITION AND MUSEUM STUDIES **EMS**-588-1	MA Practicum	
URBAN STUDIES **US**-588-1	MA Practicum	
VISITING ARTIST SERIES **SGR**-502-1	Visiting Artists and Scholars Lecture Series	J. D. Beltran

KEY TO ABBREVIATIONS—LOCATIONS

DMS 2	Digital Media Studio
IS	Imaging Studio
CR	McMillan Conference Room
LH	Lecture Hall
R-PA	Painting Department Office (next to Studio 117)
PSR	Photo Seminar Room, above Studio 16A
Studio 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

SESSION/DAYS	TIME	LOCATION
JUNE 16–AUGUST 8 MON / WED	6:30–9:30pm	3LH
JULY 14–AUGUST 8 TUES / THURS	9:00am–12:00pm	3LH
JUNE 16–JULY 11 MON / WED / FRI	9:00am–12:00pm	3LH
JUNE 16–AUGUST 8 SAT	10:00am–2:00pm	3SR2
JUNE 16–AUGUST 8 SAT	10:00am–2:00pm	3SR1
JUNE 16–AUGUST 8 SAT	10:00am–2:00pm	3SR3
JUNE 16–AUGUST 8 SAT	10:00am–2:00pm	3SR4
JUNE 16–AUGUST 8 THURS	9:00am–12:30pm	Studio 117
JUNE 16–AUGUST 8 WED	9:00am–12:30pm	Studio 9
JUNE 16–AUGUST 8 TUES	9:00am–12:30pm	20A
JUNE 16–AUGUST 8		TBA
JUNE 16–AUGUST 8		TBA
JUNE 16–AUGUST 8		TBA
JUNE 28–JULY 26 SAT	3:00pm	3LH

Studio 16C	Digital Media Studio (up stairway, past Student Services)
Studios 105, 106	Sculpture Studios
Studios 114, 115, 116	Painting Studios
20A	Photo Studio
20B	Seminar Room (near Jones St. entrance)
3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
TBA	To be arranged

UNDERGRADUATE COURSES

COURSE CODE	TITLE	FACULTY
INTERNSHIP COURSE May 19–August 8		
IN–396-1	Internship	Jennifer Rissler
INTENSIVE PERIOD June 2–13		
DT-299-1	Making a Website in Ten Days	Ravinder Basra
FM-299-1	Experiments in Hand Processing: Subversive Cinema	Janis Crystal Lipzin
PA-299-1	Politics and Abstraction	Linda Besemer
PH-299-1	The Artist and the Workplace	David Black
PR-299-1	Artists' Books on the Letterpress	Macy Chadwick
SC-111-1	Metal/Wood Fabrication	Patrick Wilson
STUDY/TRAVEL COURSES		
TR–222–1	Art in Ireland: From the Poetic to the Political	Frances McCormack / John Rapko
TR–223–1	Deep Time, Vast Space: Land Art and the American West	Meredith Tromble
8–WEEK SESSION June 16–August 8		
ARTH-102-1	Contemporary Art Now	Derek Murray
ARTH-220-1	Time-based Media and Performance Practices: Then and Now	Soraya Murray
CS-300-1	Critical Theory A: Crisis and Critique	Dale Carrico
DR-220-1	Narrative Drawing	Caitlin Mitchell-Dayton
HUMN-200-1	Humanities Core A	Carolyn Duffey
HUMN-201-1	Humanities Core B	Charles Boone
IN-190-1	The Art World: History, Theory, and Practice	Michelle Mansour

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

	DAYS	TIME	LOCATION
	MON	4:30–7:00pm	20B
	MON–FRI	9:00am–6:00pm	DMS 2
	MON–FRI	9:00am–6:00pm	Studio 26
	MON–FRI	9:00am–6:00pm	Studios 115/116
	MON–FRI	9:00am–6:00pm	Studio 16A
	MON–FRI	9:00am–6:00pm	2
	MON–FRI	9:00am–6:00pm	105
	MAY 24–JUNE 14		
	JUNE 12–22		
	TUES / THURS	1:30–4:30pm	Studio 18
	TUES / THURS	6:30–9:30pm	Studio 18
	TUES / THURS	9:30am–12:30pm	MCR
	MON / WED / FRI	9:00am–1:30pm	Studio 14
	TUES / THURS	1:30–4:30pm	20B
	MON / WED	9:30am–12:30pm	20B
	MON / WED	6:30–9:30pm	Studio 18

COURSE CODE	TITLE	FACULTY
UNDERGRADUATE COURSES		
8–WEEK SESSION June 16–August 8		
NG-380-1	Undergraduate Tutorial	Brian Storts
PA-380-1	Undergraduate Tutorial	Pegan Brooke
PH-380-1	Undergraduate Tutorial	John Priola
SOCS-103-1	Trauma, Catastrophe, and Resilience	Susan Greene
4–WEEK SESSION 1 June 16–July 11		
DT-220-1	Producing a Collaborative Narrative Animation in Maya	Greg Lemon
PR-220-1	Variations on a Theme: Projects in Transition	Suzanne Olmsted
4–WEEK SESSION 2 July 14–August 8		
NG-204-1	Installation	Felipe Dulzaides
PA-220-1	Game Playing and Random Order	Brad Brown
PH-220-1	Ruralscape: An Exploration	Debra Bloomfield
ART CRITICISM CONFERENCE August 9, 11–16		
ARTH-301-1	Art Criticism Conference	Mark Van Proyen

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

	DAYS	TIME	LOCATION
	WED	9:00am–12:30pm	Studio 9
	THURS	9:00am–12:30pm	Studio 117
	TUES	9:00am–12:30pm	20A
	TUES / THURS	9:30am–12:30pm	Studio 18
	MON–FRI	9:00am–1:30pm	DMS 2
	MON–FRI	1:30–6:00pm	2
	MON–FRI	9:00am–1:30pm	Studio 10
	MON–FRI	1:30–6:00pm	Studio 115
	MON–FRI	1:30–6:00pm	16A
SAT, August 9, MON–SAT, August 11–16		9:30am–4:30pm	Studio 18

GRADUATE COURSES

COURSE CODE	TITLE	FACULTY
8–WEEK SESSION June 16–August 8		
ARTH-500-1	Art Since 1960	Mark Van Proyen
CRITIQUE SEMINARS June 16–August 8		
SGR-500-1	Graduate Critique Seminar	Felipe Dulzaides
SGR-500-2	Graduate Critique Seminar	Caitlin Mitchell-Dayton
SGR-500-3	Graduate Critique Seminar	Pegan Brooke
SGR-500-4	Graduate Critique Seminar	Dont Rhine
TUTORIALS June 16–August 8		
SGR 580-1	Graduate Tutorial	Pegan Brooke
SGR 580-2	Graduate Tutorial	Brian Storts
SGR 580-3	Graduate Tutorial	John Priola
PRACTICUMS June 16–August 8		
ARTH-588-1	MA Practicum	
EMS-588-1	MA Practicum	
US-588-1	MA Practicum	
4–WEEK SESSION 1 June 16–July 11		
CS-500-1	Underground Imagination	Stephanie Ellis
LECTURE SERIES June 28–July 26		
SGR-502-1	Visiting Artist Lecture Series	J. D. Beltran
4–WEEK SESSION 2 June 14–August 8		
ARTH-520-1	Photography and Literature, 1839-present	Eduardo Cadava

KEY TO ABBREVIATIONS—LOCATIONS

DMS 2	Digital Media Studio
IS	Imaging Studio
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Studio 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)
Studio 16C	Digital Media Studio (up stairway, past Student Services)

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

DAYS	TIME	LOCATION
MON / WED	6:30–9:30pm	3LH
SAT	10:00am–2:00pm	3SR2
SAT	10:00am–2:00pm	3SR1
SAT	10:00am–2:00pm	3SR3
SAT	10:00am–2:00pm	3SR4
THURS	9:00am–12:30pm	Studio 117
WED	9:00am–12:30pm	Studio 9
TUES	9:00am–12:30pm	20A
MON / WED / FRI	9:00am–12:00pm	3LH
SAT	3:00pm	3LH
TUES / THURS	9:00am–12:00pm	3LH

Studios 105, 106	Sculpture Studios
Studios 114, 115, 116	Painting Studios
20A	Photo Studio
20B	Seminar Room (near Jones St. entrance)
3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
TBA	To be arranged

undergraduate courses

internship course
may 19 – august 8

IN-396-1
INTERNSHIP COURSE
3 Units
Faculty: Jennifer Rissler

Prerequisite: Junior standing or instructor permission

Students enrolled in the internship course both complete an internship at a site of their choosing—including arts organizations, educational institutions, or with practicing artists, writers, and art historians on directed projects—and participate in this seminar. The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city. Subsequent research projects and in-class presentations will further investigations explored in the seminar and put into context students' individual experiences as they relate to the arts, society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser. Internships carry three semester units of credit. To participate in internships for credit, students must enroll in the Internship Course. Interns are expected to work a minimum of 90 hours on site (an average of six hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

Satisfies 3 units of the 6-unit off-campus study requirement-
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

JENNIFER RISSLER is SFAI's director of Academic Administration and chair of the Northern California chapter of ArtTable, a national organization for professional women in the visual arts. In February 2005, she participated in a program addressing visual literacy on National Public Radio's *Forum*, hosted by Michael Krasny. Her work *Self-Served* was published as a frontispiece in *Aroused*, edited by Karen Finley, Thunder's Mouth Press (2001). Additional projects include the *Licra Project*, at the 2000 Havana Biennale. Jennifer received an MA in Humanities from the University of Richmond.

intensive period
june 2 – june 13

DT-299-1
MAKING A WEBSITE IN TEN DAYS
3 Units
Faculty: Ravinder Basra

Prerequisite: 3 units of Design and Technology course work or instructor permission

Students in this class will design a website or construct a project site, get it hosted on a public website, and learn to manage the site. Importantly, students will study principles of visual communications to enhance the design, usability, and effectiveness of their sites. The course starts at the very beginning with the most fundamental concepts of the World Wide Web. These concepts are further explored through direct hands-on construction of simple web pages with HTML markup for content and Cascading Style Sheets (CSS) for visual style, both written in a standard text editor and through the graphical web development tool Dreamweaver. The course also includes specific photo-editing and media-compression techniques for the web and special critiques for editing your online content for maximum impact. After taking this course, participants will have sufficient knowledge to make dynamic web-based content, to earn money building basic web designs, and to take advanced programming and scripting courses.

Satisfies Design and Technology Distribution 1
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

RAVINDER BASRA is visiting faculty in SFAI's Design and Technology department. She has over twelve years experience in teaching design-related subjects in both undergraduate and graduate programs in the US and in England. Ravinder's background has involved teaching web design, motion graphics, and print design, as well as extensive curriculum development work. In addition, she has also worked on a number of design projects for the San Francisco Center for the Book, University of San Francisco, and the International Executive Rental Agency. Ravinder is currently the Education Chair on the Board of Directors of the San Francisco AIGA office. She holds an MA in Visual Communication, majoring in Multimedia Design, from the University of Central England in Birmingham, England.

FM-299-1
EXPERIMENTS IN HAND PROCESSING: SUBVERSIVE CINEMA
3 Units
Faculty: Janis Crystal Lipzin

Prerequisite: FM-101

The hand, as a sign of the individual, is potentially the ultimate source of idiosyncrasy and personal identity. Prehistoric artists in Europe and North American indigenous artists covered cave walls with hundreds of hand images. This two-week intensive

workshop acknowledges the international commotion of the past several years in independent filmmaking circles around the upsurge in handmade and hand-processed films. Besides the economic advantages of hand-processing one's film, this method affords film artists close, tactile familiarity with one's chosen material and invites audiences to observe more closely as well. Here it is possible to achieve effects that professional film labs will not attempt (or in most cases understand!). In this concentrated course, students will travel more deeply into the world of the hand-processed film by spending uninterrupted time in the processing lab exploring, discovering, and investigating many approaches to the topic. Some of the many methods we will explore include reticulating film with pool chemicals, processing Kodachrome as black-and-white, creating emulsion lifts with yogurt, solarization, Vaseline bleaching, negative processing, sepia toning, and cross-processing. We will control the films stock's effective speed and contrast by "pushing" and "pulling," that is, varying the amount of time that the film is in the developer solutions. We will also view many notable examples of films that utilize hand-processed elements including recent works by Jeanne Liotta, Louise Bourque, Caroline Savage, Pip Chodorov, as well as those by the instructor. Readings will assist students in placing these works in an historical context: modernist, postmodern, pluralistic, and conceptual. Black-and-white chemistry will be supplied free of charge.

Satisfies Film Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

JANIS CRYSTAL LIPZIN is associate professor in SFAI's Film department. Screenings, photo exhibitions, and installations of her work have been presented internationally, including, in New York, MoMA, the Whitney Museum of American Art, the New Museum, and P.S.1 Contemporary Art Center (MoMA); Kunstmuseum in Bern (Switzerland); the Institute of Contemporary Arts in London; and the de Young Museum in San Francisco. Lipzin directs the annual San Francisco International 8mm Film Festival, Small Windows. Her many awards include three grants from the National Endowment for the Arts, and her work is in the collections of C. Richard and Pamela Kramlich, the Carnegie Museum of Art in Pittsburgh (Pennsylvania), and the di Rosa Preserve in Napa (California). Lipzin is active as a curator and writer and was formerly the director of the Film/Photo Program at Antioch College.

PA-299-1
ABSTRACTION: POLITICS AND POSSIBILITIES

3 Units
Faculty: Linda Besemer

Prerequisite: 6 units of Painting course work

This two week intensive studio course will examine key texts and artworks from Malevich to Mehretu and, through a Deleuzian lens, will explore links between abstract painting, politics,

activism, identity, and sociohistorical location. While it's impossible to return to the revolutionary spirit of the first half of the twentieth century, can abstract painting embody or describe a political or cultural specificity? Or are the only alternatives left for contemporary abstraction, as Yves-Alain Bois suggests, a desperate "mania" or an apologetic "melancholia"?

Many feminist, queer, and postcolonial discourses seek to establish political agency by constructing identifiable and self-articulated subjects. The "ambiguous" subjectivity of abstraction creates a theoretical incompatibility or dissonance with theories seeking the stability of a political subjectivity. By turning to the work of Deleuze and Guattari, "dissonance" is precisely what offers the possibility of an entirely new paradigm for rethinking how we form "subjects" and how a multiplicity of forms can signify them.

Satisfies Painting Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

Los Angeles–based artist LINDA BESEMER holds an MFA from the Tyler School of Art in Philadelphia and a BFA from Indiana University in Bloomington. Her work has been widely exhibited, notably at the 2000 Whitney Biennial in New York and the 2002 Corcoran Biennial in Washington DC. In 2002–2003, she was awarded the Rome Prize at the American Academy in Rome, and in 1999 she was the recipient of a Louis Comfort Tiffany Foundation Grant. She's had recent solo shows at Angles Gallery in Santa Monica (California) and Cohan and Leslie in New York. In 2005, her work was included in the exhibition Extreme Abstraction at the Albright-Knox Art Gallery in Buffalo (New York).

PH-299-1
THE ARTIST AND THE WORKPLACE
3 Units
Faculty: David Black

Prerequisite: 6 units of Photography course work

Fine art and commercial photography are two sides of the same coin, one informing the other. In recent years it has become common for magazines, advertising agencies, and music labels to seek out fine-art photographers for assignments. Opposed to traditional commercial photographers, artists have a unique vision that magazines and commercial clients are attracted to. For example, P. L. DiCorcia shooting fashion stories for *W* magazine; Todd Hido hired to photograph an ad campaign for Axe Body Spray; or Stüssy clothing brand hiring Larry Sultan to shoot an ad campaign. This class will prepare fine-art photography students in what to expect from commercial clients and photo editors. It will also prepare their portfolios for prospective clients. Portfolio reviews will be scheduled with local magazines and visiting artists who have worked in the commercial field. In

addition the students will be assigned a shoot that will mimic a magazine assignment. The students will present the finished assignment at the end of the class for evaluation and discussion.

Satisfies Photography Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

DAVID BLACK is visiting faculty in SFAI's Photography department. In addition to studying at Cooper Union and NYU, he received his BFA from SFAI in 2003. In 2007, he was named by *Print* Magazine as a "Top New Visual Artist under 30." In 2008, he was included in the Art Directors Club of New York's Young Gun's 5 show and book. His work has appeared in *American Photography 22* and he is a frequent contributor to *The New York Times*, *Interview* and *Stop Smiling* Magazine.

PR-299-1
ARTISTS' BOOKS ON THE LETTERPRESS
3 Units
Faculty: Macy Chadwick

Prerequisite: Some printing/book arts experience helpful

This class looks at the qualities of books that have the potential for creative expression beyond the typical notion of a book. Building on characteristics such as the potential for storytelling, performance, and unique methods of display, the class will examine the relationship between word and image and the structure and sequencing of information. The focus will be on letterpress printing as a means to producing artists' books. Students will learn how to make polymer plates to print on the Vandercook press. Other letterpress image-generation techniques such as pressure printing and relief printing will be covered. There is a $50 materials fee for this course.

Satisfies Printmaking Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

MACY CHADWICK holds an MFA in Book Arts/Printmaking from the University of the Arts, Philadelphia. She spent three years assisting book artist Julie Chen at Flying Fish Press in Berkeley. In addition, she has taught letterpress and book arts at the San Francisco Center for the Book, the Center for Book Arts in New York, the Academy of Art University, and Colorado College. Chadwick creates prints and artist's books at her own studio, In Cahoots Press, in Oakland. Her artist's books are widely collected both in the US and abroad.

SC-111-1
METAL/WOOD FABRICATION
3 Units
Faculty: Patrick Wilson

Prerequisite: None

The goal of this course is to give students basic proficiency in metal and wood fabrication techniques and construction strategies. Topics covered for metal fabrication include basic MIG

welding; plasma and gas cutting; hot and cold forming; cold fabrication; and sheet metal cutting, forming, and construction methods. Wood fabrication covers basic woodshop power and hand tools; fasteners and joinery; basic fine carpentry; and rough/framing methods. Also covered will be basic information on structural design, engineering and implementation, nonmechanical fastening, and glue technology and use.

Satisfies Sculpture Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

PATRICK WILSON received an MFA from SFAI in 2005 and has since exhibited work at Hespe Gallery, Hang Art, NASA Ames Research Center, Berkeley Art Center, Works/San Jose and others. He has permanent sculptures at the Mall of America and the University of Minnesota, Crookston. In addition to making sculptural work, Wilson has been designing and building custom furniture for a number of years and is currently the installation manager for Snibbe Interactive, a local company that develops interactive cinema for international exhibition. Wilson's studio is located in San Francisco.

TR-222-1
ART IN IRELAND: FROM THE POETIC TO THE POLITICAL
(May 24–June 14)
3 or 6 Units
Program Fee: $2,260
(not including airfare or tuition)
Program Tuition (undergraduate):
$3,900 for 3 units or $7,800
for 6 units
Program Tuition (graduate):
$4,200 for 3 units or $8,400
for 6 units
Faculty: Frances McCormack/
John Rapko

Prerequisite: Application and instructor permission

This is an advanced interdisciplinary course suitable for students working primarily but not exclusively on paper (drawing, painting, photography and book arts). It includes both lecture and studio classes. We will spend three weeks at the Burren College of Art followed by an exhibition of work after returning to SFAI.

The Burren College of Art is a small art college in an extraordinary place. Located on Ireland's Atlantic coast, forty miles from Galway City in an area of some 150 square miles of fissured limestone terraces and rolling mountains,

it contains megalithic tombs, prehistoric burial mounds, holy wells, and medieval castles.

Lectures by SFAI faculty member John Rapko will address issues of poetics and politics. Studio sessions with SFAI faculty member Frances McCormack will require students to submit a project in writing prior to leaving for Ireland. Through time spent free from urban distractions and in reflection on those elements both poetic and political, the student will shape a particular work out of his or her experience at the Burren College of Art.

Pending instructor approval, may satisfy Elective Studio; Liberal Arts Elective; Studies in Global Culture requirement; or the off-campus study requirement.

FRANCES MCCORMACK is associate professor in SFAI's Painting department. She is the recipient of the first SFAI faculty residency at the American Academy in Rome; Buck Foundation/Marin Arts Council individual artists' grants (three awards); and a Djerassi Resident Artists Program award. She received a BA in English from the University of Massachusetts and an MFA from the University of California, Berkeley. Her work has been exhibited nationally and is represented by the R.B. Stevenson Gallery in La Jolla (California).

JOHN RAPKO is associate professor in SFAI's School of Interdisciplinary Studies. Rapko is a philosopher and art critic specializing in political aesthetics. He has published a number of reviews and articles on, for example, aesthetics, Habermas, Foucault, and Gadamer, He received his PhD in Philosophy from the University of California, Berkeley.

TR-223-1

DEEP TIME, VAST SPACE: LAND ART AND THE AMERICAN WEST

(June 6–22)
3 or 6 Units
Program Fee: $ 2,000 (not including tuition)
Program Tuition (undergraduate): $3,900 for 3 units or $7,800 for 6 units
Program Tuition (graduate): $4,200 for 3 units or $8,400 for 6 units
Faculty: Meredith Tromble

Prerequisite: Application and instructor permission

The course proposed is a ten-day road trip through Arizona, Utah, Nevada, and New Mexico with the objective of visiting many of the major land artworks in the American west, including Lightning Field, Spiral Jetty, Sun Tunnels, Double Negative, and possibly Rodin Crater. Course readings and lectures will put these works into art historical/critical, scientific, and sociopolitical contexts and will be supported by visits to the Museum of Northern Arizona (known

study/travel
(dates vary)

for paleontology), Painted Desert Petrified Forest, Grand Staircase National Monument, and the Anasazi (Hisatsinom) archaeological ruins. The course will encourage broad readings of each work by directing attention to issues of permanence, scale, concepts of environment/site, and history. Guest lecturer Dr. Charles Kluth will cover geologic history pertinent to each work, and there is also the possibility of a guest lecture by Dr. Dave Gillette, paleontologist at the Museum of Northern Arizona. Students will have the opportunity to make their own work in the open air, be that photography, painting/drawing, or site-specific intervention, and the class will propose a show to the Diego Rivera Gallery upon returning to school. Travel will be by van, and accommodations will be a combination of camping in recreation areas and hotel stays.

Pending instructor approval, may satisfy Elective Studio; Liberal Arts Elective; Studies in Global Culture requirement; or the off-campus study requirement.

MEREDITH TROMBLE is associate professor and coordinator of the Contemporary Practice program at SFAI. She is an artist, a writer, and an editor. Her writing has appeared in the Flintridge Foundation Awards catalogue; the horticultural handbook *Yesterday and Tomorrow: California Women Artists*; and many other publications. She edited *The Art and Films of Lynn Hershman Leeson: Secret Agents, Private I* (2005). She has served as the editor-in-chief of *Artweek* and NextMonet.com and cofounded the Bay Area art website Stretcher.org.

8-week session
june 16 – august 8

ARTH-102-1
CONTEMPORARY ART NOW
3 Units
Faculty: Derek Conrad Murray

Prerequisite: ARTH-101 (Modernity and Modernism)

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Satisfies the Contemporary Art requirement

DEREK CONRAD MURRAY is visiting faculty in SFAI's School of Interdisciplinary Studies. He is an art critic, historian, and interdisciplinary theorist specializing in contemporary art (post-1945), theory and criticism, cultural studies, and visual culture. Murray received his PhD in Art History from Cornell University and is currently assistant professor of Critical Theory in the School of Art and Art History at the University of South Florida. He has published widely on contemporary art in publications such as *Art Journal, Parachute, Art in America, Nka: Journal of Contemporary African Art*, and *Third Text*.

ARTH-220-1
TIME-BASED MEDIA AND PERFORMANCE PRACTICES: THEN AND NOW
3 Units
Faculty: Soraya Murray

Prerequisite: ARTH-101 (Modernity and Modernism)

This special topics seminar is designed to address moving images and the relation of time-based media to performance practices. We will look at works of video, film, and digital-based media that address performance as a formative element of these works. While the course will focus on contemporary artists, we will look back to the early work of 70s video/performance art to understand contemporary developments. In particular, the relationship between technological practices and the artist's body will be considered, as well as the problems and challenges time-based media present for traditional exhibition models. Artists such as the following will be included: Paul Pfeiffer, Gary Hill, Bill

Viola, Matthew Barney, Shirin Neshat, Isaac Julien, Kalup Linzy, William Kentridge, Vito Acconci, Joan Jonas, Douglas Gordon, Martha Rosler, Francis Alÿs, and Pipilotti Rist.

Satisfies History of the Major in New Genres, Elective Art History, and Elective Liberal Arts

SORAYA MURRAY is an art historian and critic who specializes in new media theory and criticism, art of the African diaspora, and globalization. Murray completed a PhD in the Department of the History of Art at Cornell University (2006), and also holds a Master's degree from Cornell (2004), and a Master's in Studio Art from UC Irvine (1997). Her writings have been published in *Art Journal*, *PAJ: A Journal of Performance and Art*, *Nka: Journal of Contemporary African Art*, *ExitEXPRESS*, and *Flash Art*.

CS-300-1
CRITICAL THEORY A
3 Units
Faculty: Dale Carrico

Prerequisite: HUMN 201

Course topics include Marx and Freud on the fetish and variations on their themes, from Benjamin's aura, Barthes's myth, Debord's spectacle, and Foucault's panopticon to Naomi Klein on corporate logos, Laura Mulvey on the filmic gaze, Kobena Mercer on racial fetishism, Michael Taussig on state fetishism, and Judith Butler on the morphological imaginary. The fetish is an inspired error, a confusion of a creation with its creator, of a surrogate with the thing it substitutes for.

Satisfies Critical Theory A requirement

DALE CARRICO is visiting faculty in SFAI's School of Interdisciplinary Studies. He received his PhD from the Department of Rhetoric at UC Berkeley. In his writing and teaching he focuses on the cultural politics of disruptive technologies, especially digital networked media and emerging biomedical technologies. He is currently completing work on his book *Pancryptics: Technological Transformations of the Subject of Privacy.*

DR-220-1
NARRATIVE DRAWING
3 Units
Faculty: Caitlin Mitchell-Dayton

Prerequisite: 3 units of Drawing course work

Comic books and storyboards share a formal narrative structure with both historical and contemporary artworks: Giotto's sequential frescoes in the Scrovegni Chapel depict more than 100 Bible scenes; Ed Ruscha's drawings condense meaning into a single word. Neo Rauch's painted situations can read as stills from a movie-length psychodrama. What forms can a narrative take? How concise or expanded can a narrative form be? Narrative works on paper have been closely tied to the idea of illustration, a term which implies

a secondary relationship to a piece of writing. In what ways could this balance be shifted? Scott McCloud suggests that the relationship between "showing" and "telling" can be a very fluid one. The primary focus of the class will be to address individual visual solutions to these questions. Students will examine related writings and excerpts as jumping-off points for critical discussion.

Satisfies Painting Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

CAITLIN MITCHELL-DAYTON is visiting faculty in SFAI's Painting department. Mitchell-Dayton received her MFA, MA, and BA degrees in the Practice of Art at UC Berkeley and has an extensive exhibition record. Recent group exhibitions include Fascination: The Bowie Show at Gallery 16 and Museum Pieces at the de Young. Solo shows include World of Swirl at John Berggruen Gallery in San Francisco. In addition, Mitchell-Dayton received a SECA Purchase Award from SFMOMA in 1997 and an Eisner Award for Fine Art at UC Berkeley in 1982.

HUMN-200-1
HUMANITIES CORE A: FROM ANTIQUITY THROUGH THE MIDDLE AGES—ENCOUNTERING THE OTHER THROUGH LOVE AND WAR
3 Units
Faculty: Carolyn Duffey

Prerequisite: ENGL-101

By analyzing the representations of cultural encounters, specifically those interactions produced by love and war, in the period from antiquity to the late Middle Ages in the Mediterranean Basin, parts of Europe, and the Near East, this course is designed to examine the pressure points in the cultural, political, and literary development of early world history. The class will read epics from the ancient Mediterranean area, exploring how the "other" is perceived, battled, conquered, or befriended: Homeric representations in relation to cognate representations in the journey of the Sumerian/Babylonian hero Gilgamesh. The Sacred Marriage Texts of Sumer and Egyptian love poems from the second and third millennium BCE produce a dialogue with the biblical Song of Songs. Plato's *Symposium* and Euripides' *Medea* interrogate the question of gender in the classical Greek world where power, pedagogy, sexual preference, and love and revenge by the outsider or "barbarian" woman are played

out. In the Middle Ages, Christine de Pizan, another female outsider and France's first self-supporting woman writer, poses questions about gender, sexuality, misogyny, and authority in the debate she stages between her books and the texts of the authoritative Boccaccio. Medieval texts on sexual physiology and the obscene 13th-century French fabliaux will contextualize de Pizan's debate. The last segment of the course will focus on medieval East-West encounters represented in Crusade narratives and in responses by 12th- and 13th-century Arab historians, aided by Edward Said's insights in *Orientalism*. Additionally, a number of contemporary parallels to these early texts will be part of this course, such as the film *A Dream of Passion*, a contemporary retelling of *Medea* (Medea as desperate mother), or Tamim Ansary's response as an Afghan American to 9/11 in *West of Kabul, East of New York*, an addition to our readings on the medieval Crusades.

Satisfies Humanities Core A requirement

CAROLYN DUFFEY is visiting faculty in SFAI's School of Interdisciplinary Studies. She is concurrently a Fellow in the Humanities Program and Lecturer in the Departments of Comparative Literature, Cultural and Social Anthropology, American Studies, and the Center for Comparative Studies of Race and Ethnicity at Stanford University. Duffey teaches courses on Caribbean literature, medieval French, English and Italian literature, and contemporary American minority literatures. She received her PhD in Comparative Literature (French, English, and Italian) from UC Berkeley, and has published articles on Caribbean authors Marie Chauvet, Edwidge Danticat, and Maryse Condé, as well as on Algerian writer Fadhma Amrouche. Her book *Transvestism, Transgression and Translation: Christine de Pizan and the Politics and Poetics of Gender in Medieval French and Italian Narrative* was published by Routledge.

HUMN-201-1
HUMANITIES CORE B: MUSIC AND THE MODERN ERA—FIVE CENTURIES OF CORRESPONDENCES

3 Units

Faculty: Charles Boone

Prerequisite: HUMN-200

Western classical music from the Renaissance to the present will be the focus of this course. In addition, however, correspondences to ideas and work in other arts disciplines plus relevant aspects of history, both contemporaneous and over long spans of time, will be noted. The course explores the ways in which music and the other arts articulate dominant ideas of their times and will provide a broad overview of highly diverse concepts and practices. Of particular interest should be the opportunity for participants to become familiar with music of western culture, as well as to develop their own ideas about how its lessons might apply to their own creative processes. Development of listening and communication skills will be important aspects of this undertaking.

Satisfies Humanities Core B requirementt.

CHARLES BOONE is an associate professor at SFAI and teaches studio and history courses that relate sound and music to other art forms. He is a composer whose works have been performed by the Chicago Symphony, the San Francisco Symphony, the Los Angeles Philharmonic, and others. He has received commissions from the National Endowment for the Arts and the San Francisco Symphony, and has been a DAAD composer-in-residence. His writings have appeared in the *San Francisco Examiner*, the *Oakland Tribune*, *Leonardo: Journal of the International Society for the Arts, Sciences and Technology*, *Arts & Architecture*, and the *Threepenny Review*.

IN-190-1
THE ART WORLD: PROFESSIONAL PRACTICE OF THE ARTIST

3 Units
Faculty: Michelle Mansour

Prerequisite: None

This course introduces students to the notion of the art world as a system, providing practical strategies for negotiating its various components: galleries, curators, collectors, art schools, foundations, nonprofit art institutions, and the media. The course offers

—A theoretical perspective on the institutions that dictate the aesthetic and market value of art. How is the aesthetic, monetary, social, personal, and spiritual value of art determined?

—Practical information pertinent to the professional life of the artist. Attention will be given to developing a professional, effective artist's package that can be organized for presentations to commercial galleries, nonprofit spaces, public commissions, and the media. We will discuss "day jobs" within and outside of the art world (including college art teaching) as well as apprenticeships, grants, and residencies. Other topics include exhibition announcements and mailing lists; organizing and promoting exhibitions; pricing, shipping, and insuring work; archives, auction donations, taxes; and time management and long-term planning.

—Discussion on the perceived and actual value of the Master of Fine Arts degree as it relates to the artist's pursuit in finding a role within the larger arts community, both practically and philosophically. Topics will include assessing the relative importance of studio space, curatorial aspirations, and networking as tools for maintaining involvement in artistic practice.

Throughout the course, students will improve on their speaking and writing skills through a series of exercises and assignments. Students will finish the course with a sense of the history and theory of the art world, the practical

tools to function as professionals, and a clearer sense of their own motivation and commitment to their work.

Fulfills a Studio Elective for the BFA
Fulfills General Elective for the BA

MICHELLE MANSOUR is an artist and arts educator as well as the executive director for Root Division, an arts and arts education nonprofit in San Francisco. She received her MFA in Painting at SFAI (2003); a BA in Art Theory and Practice from Northwestern University (1995); and a Post-Baccalaureate degree in Art Education from the School of the Art Institute of Chicago (1998). Mansour's work has been exhibited at the Headlands Center for the Arts, Southern Exposure, Berkeley Art Center, and Swarm Gallery, and she is the recipient of an Honorary Fellowship from Djerassi Resident Artists Program (2005). She is represented by Spur Projects and also shows with Julie Baker Fine Art and the SFMOMA Artist Gallery.

NG-380-1
UNDERGRADUATE NEW GENRES TUTORIAL
3 Units
Faculty: Brian Storts

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

BRIAN STORTS received his MFA in Art Theory from the School of Visual Arts in New York in 1991. Storts has exhibited nationally and internationally. His work is inspired by the social dynamics between human beings and the curious anthropological residue left behind. As a curator and gallery director he founded Four Walls in San Francisco in the 90s and has been the director and co-curator of Queens Nails Annex—a contemporary hybrid exhibition space in San Francisco—for the last three years.

registration form

registration form

summer 2008

Degree/Program at SFAI: ❍BFA ❍BA ❍PB ❍MFA ❍MA ❍Summer MFA ❍Non-degree

Last Name	First Name	Local Telephone Number	
Social Security Number	Date of Birth	Major	
Local Address	City	State	Zip
Billing Address (if different from above)	City	State	Zip
Name of person to contact in case of emergency		Telephone Number	

Compliance with Title VI of the Civil Rights Act of 1964 and Title IX of the Educational Amendments of 1972 requires the following information (it is confidential and will not be available to anyone involved in the selection process). Check all that apply.

❍ Female / ❍ Male ❍ International Student (non-resident alien)

❍ Hispanic ❍ White/Non-Hispanic ❍ Black/Non-Hispanic ❍ Native American ❍ Asian Pacific Islander ❍ Non-Resident of US

I GIVE ❍ / **I WITHHOLD** ❍ permission for SFAI to release my **Public Directory Information** for this term as provided by The Family Education Rights and Privacy Act of 1974. (See the SFAI Student Handbook for more on FERPA. We do not sell this information.) "Directory" information is defined as name, local residence and phone number, major field of study, current schedule of classes, dates attended and degree(s) conferred.

COURSE CODE	COURSE TITLE	FACULTY	DATES	DAY	TIME	UNITS

BA, BFA, Non-degree 1-11 units: multiply total units by $1,300 12-15 units: $14,210 over 15 units: $14,210 + $1,300 each additional unit

MA, MFA, SuMFA, PB 1-11 units: multiply total units by $1,400 12-15 units: $15,105 over 15 units: $15,105 + $1,400 each additional unit

TOTAL UNITS _____ **TOTAL TUITION** _____

Non-degree students must pay in full at the time of registration. Degree students are encouraged to pay at the time of registration and payment must be received before the first day of the session. For additional information, see pages 53–55 of Summer Institute 2008.

❍ **PAYMENT IN FULL** ❍ **VISA** ❍ **MC** ❍ **AMEX**

❍ **FINANCIAL AID/LOANS**

❍ **CHECK ENCLOSED** (Please make check payable to SFAI)

NUMBER _____ EXPIRES _____

NAME ON CARD _____

BILLING ADDRESS _____

CITY _____ ZIP _____

I agree to observe the policies of SFAI as published in the 2007–2008 Student Handbook and Summer Institute 2008.

SIGNATURE **DATE**

For Registration and Records Only Initials and Date

❍ **MAIL** ❍ **FAX** ❍ **IN-PERSON**

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PA-380-1
UNDERGRADUATE PAINTING TUTORIAL
3 Units
Faculty: Pegan Brooke

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

PEGAN BROOKE is an associate professor in SFAI's Painting department and director of the Summer MFA Program. Her work is in the permanent collections of the SFMOMA and the Guggenheim Museum in New York and has been exhibited internationally. Brooke has received a Louis Comfort Tiffany Foundation Artist Grant and two Marin Arts Council Grants. Her work is represented by R. B. Stevenson Gallery in San Diego; Friesen Gallery in Seattle; and Chris Winfield Gallery in Carmel (California).

PH-380-1
UNDERGRADUATE PHOTOGRAPHY TUTORIAL
3 Units
Faculty: John Priola

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Photography Technical or Concept Distribution requirement
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

JOHN PRIOLA is visiting faculty in SFAI's Photography department. His work has been shown in exhibitions including In a Different Light, Berkeley Art Museum, and Prospect '96, at the Schirn Kunsthalle, Frankfurt (Germany). His work is included in the collections of the MoMA in New York, SFMOMA, and the Art Institute of Chicago. A monograph of his work was published by Twin Palms in 1998. He is represented by Gallery Paule Anglim in San Francisco.

8-week session
june 16 – august 8

SOCS-103-1
TRAUMA, CATASTROPHE, AND RESILIENCE
3 Units
Faculty: Susan Greene

Prerequisite: None

This course will look at the relationships between trauma, catastrophe, memory, resilience, and action. Our lives are touched by many traumas: disasters such as Hurricane Katrina, the attacks of 9/11, the level of violence in Richmond, California, the war in Iraq, the genocides in Rwanda and Darfur, and the violence and abuses of power in interpersonal spheres. These traumas are personal, political, social, and cultural. Through film, literature, psychological and anthropological research, and public art and theory, we will investigate the subtexts of the global range of traumas. What roles do testimony and narrative play in our understanding of trauma? How can we make sense of them, and how can we organize to resist their effects and proliferation?

Satisfies the Social Science requirement and the Studies in Global Culture requirement

SUSAN GREENE is visiting faculty in SFAI's School of Interdisciplinary Studies. She earned a PhD in clinical psychology from the Wright Institute, and an MA in Interdisciplinary Arts from San Francisco State University. Greene practices as an artist, activist, educator, and has a private psychotherapy practice. Greene has an extensive background in public art within social contexts and has organized dozens of collaborative and individual murals, from housing projects of West Oakland to refugee camps of the West Bank. She produces video documentaries and personal performances. Her current research deals with trauma, resilience, and creativity.

4-week session 1
june 16 – july 11

DT/FM-220-1
PRODUCING A COLLABORATIVE NARRATIVE ANIMATION IN MAYA
3 Units
Faculty: Greg Lemon

Prerequisite: FM-101 or 3 units of Film or Design and Technology coursework

Students will work collaboratively to develop and complete a short animated film, sharing and owning various production tasks such as modeling, animation, sound, and lighting. Class lectures, demonstrations, and studio practice will focus on various animation tools and techniques, including narrative development and the vocabulary of visual storytelling. Strategies and workflows for navigating interdependencies will be developed into professional production pipelines, allowing creativity and inspiration to flourish throughout the course of the project. Designed to simulate an actual professional production environment, the group project class encourages students to discover their individual artistic strengths while contributing to a dynamic, coordinated production.

Satisfies Film or Design and Technology elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

GREG LEMON received an MFA in Computer Art from Savannah College of Art in 2001 and a BA in Art from Wesleyan College in 1998. He has worked as a character animator on many entertainment and game projects, including X Men 2, Medal of Honor and Gods and Heroes: Rome Rising. His clients have included Sony Computer Entertainment of America, TKO Software, and Versailles Studio. He was formerly a professor of Computer Art at the Savannah College of Art and Design (SCAD), where he taught courses focusing on narrative 3D character animation.

PR-220-1
VARIATIONS ON A THEME: PROJECTS IN TRANSITION
3 Units
Faculty: Suzanne Olmsted

Prerequisite: 3 units of Printmaking coursework

It has been said that printmaking is not an object, a technique, or a process; it is a theoretical language of evolving ideas. Printmaking has become associated most closely with the "multiple." The focus of this class is the idea of the multiple, and it is designed for students who need the time, focus, and attention often not available in traditional studio classes.

This class is designed for individual guidance and group critique on projects in order to help students achieve clarity of expression. Open studio time will be substantial. Lectures at the beginning of the term are designed to investigate and define the meaning of the "multiple," and all projects will be written proposals. All manners of printmaking photography, mixed

4-week session 1
june 16 – july 11

media, and time-based work will be encouraged. Printmaking is often referred to as both the oldest and the newest medium. This class is open to students who want to pursue the vast range of thinking and work identified with the multiple, or print media, and need the time and resources to create a body of cohesive work.

Satisfies Printmaking elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

SUZANNE OLMSTED is associate professor in SFAI's Printmaking department. Widely exhibited nationally and internationally, Olmsted has shown at A.I.R. Gallery in New York; La Estampería in Quito (Ecuador); SFAI's Walter and McBean Galleries; Works in San Jose; Out North in Anchorage (Alaska); and, most recently, Robert Miller Gallery in New York. She works primarily with mixed media via printmaking, object making, and installation. She has been awarded residencies at Studio Camnitzer in Valdottavo (Italy); the Kala Art Institute in Berkeley; and, in Spring 2007, the Frans Masereel Centre in Antwerp (Belgium). She has received a number of awards and grants, including the Eben Demarest Trust Fund Award at Carnegie Mellon University, the Artists' Fellowship, Inc. in New York, an Art Link grant in San Francisco, and the "Best Production in Drama" from the San Francisco/Bay Area Theatre Critics Circle Awards.

4-week session 2
july 14 – august 8

NG-204-1
INSTALLATION
3 Units
Faculty: Felipe Dulzaides

Prerequisite: NG-201 or instructor permission

This course is suggested for students who wish to include the specifics of time and place in their object making or for those already working in time-based activities. The class provides an opportunity to objectify and to site those actions, and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound, and smell of it. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, equilibrium, viewer engagement, and relevance.

Satisfies New Genres distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

FELIPE DULZAIDES is visiting faculty in SFAI's New Genres department. He was born in Cuba in 1965 into a family of musicians and poets. His work spans installation, performance-based video, and public art. Dulzaides's work has been exhibited at SFMOMA, Kunstraum Kreuzberg/Bethanien (Berlin), Redcat (Los Angeles), the Yerba Buena Center for the Arts (San Francisco), Ludwig Foundation (Havana), and Catharine Clark Gallery (San Francisco), among other venues. He is the recipient of such awards as the Cintas Fellowship 2001 and the Creative Work Fund 2004–2005. Dulzaides has an MFA in New Genres from SFAI.

PA-220-1
GAME PLAYING AND RANDOM ORDER
3 Units
Faculty: Brad Brown

Prerequisite: DR-120, PA-120 or 6 units of Painting coursework

The use of game playing and systems can be an important tool for students and artists at all levels. For beginning students it can be an introduction, a way of engaging with the materials and processes of drawing without being intimidated by the questions of "what" and "how" to draw. For advanced students it can be a way of thwarting habits and ability, of freeing up their approach to an overly familiar subject, or of setting forth on a path which is more or less out of their control.

This course will introduce students to the history and development of these processes in modern and contemporary art. We will look at the game playing of the Dadaists and the Surrealists (automatism, exquisite corpse, Duchamp's Standard Stoppages); John Cage's use of the I Ching, and

4-week session 2
july 14 – august 8

de Kooning's blind drawings; the conceptual systems of Sol LeWitt, Barry Le Va, and Robert Morris in the 1970s; and the prevalence of these approaches in the work of many contemporary artists. We will discuss the many and various reasons for these practices and the relevance for these approaches today.

In the classroom we will develop projects based on the work of these predecessors. We will approach the traditional subjects of the model or still life using predetermined rules and written instructions. We will work collaboratively. We will generate drawings and paintings with restrictions on time and materials.

Satisfies Painting Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

BRAD BROWN's paintings and drawings make the most of game-playing strategies with self-imposed parameters, utilizing both intention and chance in the production of sequential fragments. The resulting works are collaged into densely installed exhibitions, rich in materiality and free association. Exhibitions include the Larissa Goldston Gallery in New York, Haines Gallery in San Francisco, and Crown Point Press in San Francisco. He was the first recipient of the Richard C. Diebenkorn Teaching Fellowship at SFAI in 1999 and was Artist-in-Residence at the Headlands Center for the Arts in 1997.

PH-220-1
RURALSCAPE:
AN EXPLORATION
3 Units
Faculty: Debra Bloomfield

Prerequisite: 3 Units of Photography course work

This class will be a complete immersion into your art. It will be structured around weekly destinations that are chosen collectively by the students. Photographing with awareness of personal, social, political, or historical concerns are the main goals and topics for discussion in this class. The instructor will work with students in the lab providing collaborative dialogue on proofs and finished prints. Field notes and an edited portfolio are required at the end of class.

Satisfies Concept Distribution requirement for Photography
Satisfies 3 units of the 6-unit off-campus study requirement
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

DEBRA BLOOMFIELD is visiting faculty in SFAI's Photography department. Her career spans three decades and includes a wide range of work. Her images draw on the visual language of metaphor and often explore the relationship between interiority and the external world. Her large-scale images, which traverse a line between painting and photography, are rich in palette and lyrical

composition. Bloomfield's work is represented in numerous permanent museum collections, including SFMOMA, the Boston Fine Arts Museum, the Contemporary Museum of Art in Honolulu, the Fine Arts Museum in Santa Fe (New Mexico), and the Victoria and Albert Museum in London.

art criticism conference
august 9 – 16

IN-301-1
ART CRITICISM CONFERENCE
Keynote Address by
Barry Schwabsky: August 15
3 Units
Faculty: Mark Van Proyen

Prerequisite: ARTH 102-1 (Contemporary Art)

This one-week intensive class and conference is designed to acquaint students with the contemporary practice of writing about art in its many poetic and professional subfunctions. Presentations by the instructor will be augmented by seminars given by a variety of professional art writers hailing from very different institutional backgrounds. Specific topics to be addressed will include the changing function of the contemporary critic; the role of the institution in the support of written commentary; editorial roles and responsibilities; and the contemporary and classical categories of rhetoric and argumentation. In addition to writings by the conference participants, students will also be expected to read work by important historical critics such as John Ruskin, Charles Baudelaire, Clement Greenberg, Donald Kuspit, Lucy Lippard, Rosalind Krauss, and Edward Said. Students will be expected to complete two in-class writing assignments and two additional assignments to be turned in at the end of the conference.

Satisfies an undergraduate or graduate Art History Elective

BARRY SCHWABSKY was born in Paterson, New Jersey, and now lives in London. In addition to the book of poems *Opera: Poems 1981–2002*, the collaboration *[Ways]*, and the chapbook *Fate/Seen in the Dark*, he is the author of many works of art criticism, including *The Widening Circle: Consequences of Modernism in Contemporary Art*, and has contributed to the volumes *Vitamin P: New Perspectives in Painting*; *Jessica Stockholder*; and *Gillian Wearing: Mass Observation*. He writes regularly for *Artforum* and other publications and has taught, among other institutions, at NYU, Yale, and Goldsmiths/University of London.

MARK VAN PROYEN is an associate professor in SFAI's Design and Technology department, the Liberal Arts Department, and the Painting department. He is an artist and critic whose visual work has been exhibited widely. He is a columnist and critic for *Artweek*, a corresponding editor for *Art in America*, and has also contributed writing to *Art Issues*, *New Art Examiner*, and *Bad Subjects*. He is the editor of expo-see.com and the coeditor of the anthology *Afterburn: Reflections on Burning Man*.

graduate courses

8-week session
june 16 – august 8

ART HISTORY
ARTH-500-1
ART SINCE 1960
3 Units
Faculty: Mark Van Proyen

Starting at the time of Jackson Pollock's death in 1956, the art of the United States, Europe, and the so-called developing world began to go through a profound transformation that reflected an unprecedented political, economic, and technological shift in the organization of global civilization. This historical period witnessed a vast explosion of artists and styles as well as a rigorous and far-reaching debate on the subject of art's role in an emergent postindustrial society. It will be the mission of this class to chart this transformation (which is still ongoing) by familiarizing students with the major artists, artworks, and art movements of this period, locating all of them in the climate of general cultural ideas that have come to inform and surround the practice of the visual arts during this Cold War/post–Cold War time period.

MARK VAN PROYEN is an associate professor in SFAI's Design and Technology department, the Liberal Arts Department, and the Painting department. He is an artist and critic whose visual work has been exhibited widely. He is a columnist and critic for *Artweek*, a corresponding editor for *Art in America*, and has also contributed writing to *Art Issues*, *New Art Examiner*, and *Bad Subjects*. He is the editor of expo-see.com and the coeditor of the anthology *Afterburn: Reflections on Burning Man*.

GRADUATE CRITIQUE SEMINAR

	Faculty:
SGR-500-1	Felipe Dulzaides
SGR-500-2	Caitlin Mitchell-Dayton
SGR-500-3	Pegan Brooke
SGR-500-4	Dont Rhine

3 Units

Graduate Critique Seminars emphasize group discussion and the critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

FELIPE DULZAIDES is visiting faculty in the New Genres department. He was born in Cuba in 1965 into a family of musicians and poets. His work spans installation, performance-based video, and public art. Dulzaides's work has been exhibited at SFMOMA, Kunstraum Kreuzberg/Bethanien (Berlin), Redcat (Los Angeles), the Yerba Buena Center for the Arts (San Francisco), Ludwig Foundation (Havana), and Catharine Clark Gallery (San Francisco), among other venues. He is the recipient of such awards as the Cintas Fellowship 2001 and the Creative Work Fund 2004–2005. Dulzaides has an MFA in New Genres from SFAI.

CAITLIN MITCHELL-DAYTON is visiting faculty in SFAI's Painting department. Mitchell-Dayton received her MFA, MA, and BA degrees in the Practice of Art at UC Berkeley and has an extensive exhibition record. Recent group exhibitions include Fascination: The Bowie Show at Gallery 16 and Museum Pieces at the de Young. Solo shows include World of Swirl at John Berggruen

Gallery in San Francisco. In addition, Mitchell-Dayton received a SECA Purchase Award from SFMOMA in 1997 and an Eisner Award for Fine Art at UC Berkeley in 1982.

PEGAN BROOKE is an associate professor in SFAI's Painting department and director of the Summer MFA Program. Her work is in the permanent collections of the SFMOMA and the Guggenheim Museum in New York and has been exhibited internationally. Brooke has received a Louis Comfort Tiffany Foundation Artist Grant and two Marin Arts Council Grants. Her work is represented by R. B. Stevenson Gallery in San Diego; Friesen Gallery in Seattle; and Chris Winfield Gallery in Carmel (California).

DONT RHINE is cofounder of the sound art collective Ultra-red. Since its inception in 1994, Ultra-red has approached sound as a medium for occupying the boundaries between art and political organizing. Ultra-red's numerous associates in North America and Europe have produced radio broadcasts, performances, recordings, installations, and social-movement texts on migration struggles, antiracism, participatory community development, and the politics of HIV/AIDS. Rhine has participated in many Ultra-red projects including the performance series Silent/Listen. Rhine's political involvement has included ACT UP Los Angeles, Clean Needles Now, Pride at Work/AFL-CIO, and, presently, CHAMP (Community HIV/AIDS Mobilization Project).

GRADUATE TUTORIALS

	Faculty:
SGR-580-1	Pegan Brooke
SGR-580-2	Brian Storts
SGR-580-3	John Priola

3 Units

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with the faculty member a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Tutorials is at Third Street Graduate Studios.

PEGAN BROOKE is an associate professor in SFAI's Painting department and director of the Summer MFA Program. Her work is in the permanent collections of the SFMOMA and the Guggenheim Museum in New York and has been exhibited internationally. Brooke has received a Louis Comfort Tiffany Foundation Artist Grant and two Marin Arts Council Grants. Her work is represented by R. B. Stevenson Gallery in San Diego; Friesen Gallery in Seattle; and Chris Winfield Gallery in Carmel (California).

BRIAN STORTS received his MFA in Art Theory from the School of Visual Arts in New York in 1991. Storts has exhibited nationally and internationally. His work is inspired by the social dynamics between human beings and the curious anthropological residue left behind. As

a curator and gallery director he founded Four Walls in San Francisco in the 90s and has been the director and co-curator of Queens Nails Annex—a contemporary hybrid exhibition space in San Francisco—for the last three years.

JOHN PRIOLA is visiting faculty in SFAI's Photography department. His work has been shown in exhibitions including In a Different Light, Berkeley Art Museum, and Prospect '96, at the Schirn Kunsthalle, Frankfurt (Germany). His work is included in the collections of the MoMA in New York, SFMOMA, and the Art Institute of Chicago. A monograph of his work was published by Twin Palms in 1998. He is represented by Gallery Paule Anglim in San Francisco.

PRACTICUMS

ARTH-588-1
HISTORY AND THEORY OF CONTEMPORARY ART
6 Units

EMS-588-1
EXHIBITION AND MUSEUM STUDIES
6 Units

US-588-1
URBAN STUDIES
6 Units

The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly recommended to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with organizations, agencies, museums, galleries, departments of culture, archives, or private collections—locally, nationally, or internationally. Students work with a person affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience, the development of their thesis, and assisting the student in placing their fieldwork into the broader context of their program of study.

CS-500-1
UNDERGROUND IMAGINATION
3 Units
Faculty: Stephanie Ellis

The modern notion of an under*ground* often eclipses traditional notions of an under*world*. This shift in imagination is always incomplete and fraught. To better understand these tensions we will look at nineteenth-century mining technologies that inspired a technological revolution (steam-powered machines), which, in turn, built the industrial city: cities riddled by sewers and subways; excluded populations (illegal laborers, the evicted, black marketers, pornographers—not to mention the dead) who often inhabit these subterranean spaces either literally or metaphorically; the modern discipline of archaeology that became a strategy for empires as well as for psychoanalysts; the mobilizing of the nation states into trenches, bunkers, and bomb shelters; and the identification of artistic and resistance movements with subversion. This seminar will excavate this history as well as dig into more recent underground fantasies—the unrequited search for cave-dwelling terrorists, black holes, and ground zero.

STEPHANIE ELLIS is an associate professor in SFAI's School of Interdisciplinary Studies. She has an MFA and PhD in Visual Culture from UC Davis. Her writing on the visual practices of malls and corporate offices has appeared in international journals such as *Parallax* and *Architectural Design*. She has curated and exhibited in several national traveling exhibitions. She is now collaborating on the launch of the Public Policy Studio, a visual arts studio and academic center committed to local and national debates about education.

visiting artists and scholars lecture series
june 28 – july 26

SGR-502-1
VISITING ARTISTS AND SCHOLARS LECTURE SERIES
0 Units
Faculty: J. D. Beltran

The Visiting Artists and Scholars Lecture Series is designed to supplement the Summer MFA Program by giving graduate students exposure and access, on a weekly basis, to artists, scholars, and others working in a wide variety of disciplines within the community as well as individually. This series will take place at the Third Street Graduate Center and will further expose students to a diverse range of artists and art. Visiting artists and scholars lectures will occur on Saturday afternoons. Students will also have the opportunity to meet with some guests for individual critiques and small group discussions. Attendance is required for all Summer MFA students.

J. D. BELTRAN is visiting faculty in SFAI's New Genres department. She holds an MFA from the San Francisco Art Institute and a Juris Doctorate from the University of California, Berkeley. Beltran was a recipient of the 1999 San Francisco Art Council Award to Visual Artists and held a summer residency at the Skowhegan School of Painting and Sculpture in Maine. Her work has been shown throughout the US, including the San Francisco Museum of Modern Art; the New Jersey Center for Visual Arts; The Alternative Museum in New York; and Southern Exposure and Yerba Buena Center for the Arts, San Francisco.

4-WEEK SESSION 2
JULY 14 – AUGUST 8

ARTH-520-1
PHOTOGRAPHY AND LITERATURE, 1839–PRESENT
3 Units
Faculty: Eduardo Cadava

Since its advent in the nineteenth century, photography has been a privileged figure in literature's efforts to reflect upon its own modes of representation. This seminar will trace the history of the rapport between literature and photography by looking closely at a number of literary and theoretical texts that differently address questions central to both literature and photography: questions about the nature of representation, reproduction, memory and forgetting, history, images, perception, and knowledge. Reading texts by Nadar, Baudelaire, Valery, Bergson, Breton, Proust, Kafka, Freud, Kracauer, Jünger, Benjamin, Barthes, Virilio, Duras, and Derrida, we will be interested not only in explicit discussions of photography—of which there will be many—but also in the ways in which these texts again and again have recourse to the language of photography. For these writers, photography provides an entire vocabulary for what Proust calls "the optics of the mind": the flashes of insight and intuition, the light and shadows that enable and interrupt perception, the workings of memory as it tries to seize or

fix an image, and, in general, the various ways in which we perceive or represent the world around us. We will also try to account for recurring motifs within this history. Why is it, for example, that many of these texts—in particular, those of Baudelaire, Proust, Benjamin, Kracauer, Barthes, and Derrida—associate photography with meditations on the relations between death and memory? What is it about death and memory that enables us to think about photography? Why do figures of photography so often call forth hallucinations, ghosts, and phantoms? Why is it that Baudelaire, Proust, and Kafka insist that writing can only take place in dark rooms? In what way is citation within a literary text a kind of photography? If photography is another name for the relation between light and writing, between referents and mirrors, can we begin to read the relation between photography and literature in texts such as Plato's allegory of the cave, Ovid's story of Narcissus and Echo, or the myth of Medusa? Guided by these questions, we will throughout try to think about the relation between vision and language.

Fulfills History of the Major for Photography, and Critical Studies requirement

EDUARDO CADAVA teaches in the department of English at Princeton University. He specializes in American literature and culture, literary and political theory, comparative literature, media technologies, and theory of translation. He is the author of *Words of Light: Theses on the Photography of History* (1997) and *Emerson and the Climates of History* (1997), and coeditor of *Who Comes After the Subject?* (1991), *Cities Without Citizens* (2004), and a special issue of the *South Atlantic Quarterly* entitled *And Justice for All?: The Claims of Human Rights* (2004). He has published articles on, among others, Emerson, Benjamin, Kafka, and Celan, and on topics such as photography, architecture, democracy, war, memory, slavery, and the ethics of decision. He also has translated several essays by Derrida, Lacoue-Labarthe, Blanchot, and others. He is currently finishing a collection of essays on the ethics and politics of mourning entitled *Of Mourning* and a small book on the relation between music and techniques of reproduction, memorization, and writing entitled *Music on Bones*. He teaches regularly in the programs in American Studies and European Cultural Studies, and he also is an Associate Member of the department of Comparative Literature, the Center for African American Studies, the School of Architecture, and the Princeton Institute for International and Regional Studies.

registration

summer 2008

The following policies and procedures are excerpted from the SFAI's *Spring 2008 Course Schedule* and are appropriate for the various activities related to registration for classes.

ADMISSION

Summer 2008 courses are open to new and continuing SFAI degree students and to non-degree students, provided that the stated prerequisites are met to the satisfaction of the instructor and the course is appropriate to the student's degree program. Course enrollment is further subject to space availability.

COLLEGE CREDIT UNITS AND TRANSCRIPTS

Credit is offered as the semester unit. Undergraduate courses are numbered 100–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599 and are available only to students admitted to the SFAI's graduate programs. Grade reports for courses taken during the summer term are sent three to four weeks after the end of the term. If an official transcript is required, please complete the request for an official transcript available on the SFAI website under the "For Alumni and Friends" link.

POLICY STATEMENT

All students are urged to read the general regulations found in the *Spring 2008 Course Schedule* and the *2007-2008 Student Handbook* (go to www.sfai.edu/courseschedule and www.sfai.edu/handbook). Lack of familiarity with sections pertaining to their interests and requests does not excuse students from the obligation to follow the described policies and procedures. Although every effort has been made to ensure the accuracy of the course schedule and the *2007-2008 Student Handbook*, students are advised that the information contained in them is subject to change. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

CHANGES AND ADDITIONS TO COURSE SCHEDULE

Note: Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc. Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to

—cancel any class because minimum enrollment has not been met

—change instructors

—change the time or place of any course offering

NONDISCRIMINATION POLICY

The San Francisco Art Institute expressly prohibits discrimination and harassment because of gender; race; religious creed; color; national origin or ancestry; physical or mental disability; pregnancy; childbirth or related medical condition; marital status; age; sexual orientation; or any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to all individuals on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133; or the Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202. Students with documented learning disabilities requiring specific accommodations in degree courses should contact the Undergraduate Academic Advisor or Dean of Graduate Studies prior to registration. Qualified disabled students who require special accommodation in order to participate in San Francisco Art Institute's degree or certificate programs should write to the Associate VP for Student Affairs, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic Chestnut Street campus presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate VP for Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

registration

summer 2008 calendar

INTERNSHIP COURSE
May 19–August 8
Add/Drop Deadline: June 2

INTENSIVE PERIOD
June 2–June 13
Add/Drop Deadline: June 2

8-WEEK SESSION
June 16–August 8*
Add/Drop Deadline: June 20
*Classes do not meet on July 4 holiday

4-WEEK SESSION #1
June 16–July 11*
Add/Drop Deadline: June 18
*Classes do not meet on July 4 holiday

4-WEEK SESSION #2
July 14–August 8
Add/Drop Deadline: July 16

ART CRITICISM CONFERENCE
August 9 and August 11–16
Add/Drop Deadline: August 9

GRADUATE VISITING ARTISTS AND SCHOLARS LECTURE SERIES
June 28–July 26

SUMMER MFA INFORMATION
Orientation (June 11–13)
Reviews (August 9–10)

The calendar above is a general outline of the dates for most of the courses offered within the degree programs. Additionally, there are several special courses offered within the degree programs that fall outside of the above calendar. These courses are identified in the course description section of this schedule. Information about registering for community education programs is located at www.sfai.edu or by e-mailing ace@sfai.edu.

REGISTRATION INSTRUCTIONS

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought (if any), class, and major. Students registering for the first time at SFAI *or* students advancing to a higher degree or certificate program are considered new students (whether degree-seeking or non-degree). Students officially enrolled in the semester previous to the one for which they are currently registering *or* students returning from a leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students (whether degree-seeking or non-degree). Returning

students who have voluntarily or involuntarily withdrawn from SFAI should contact the Office of Admissions for information on how to re-enroll.

ACADEMIC ADVISING

The undergraduate academic advisor assists students with establishing clear and reasonable academic goals and develops a semester-by-semester plan for the completion of the baccalaureate degree. The advisor is available to discuss the requirements for independent study, mobility, directed study petitions, and change-of-major procedures. Undergraduate advising is mandatory for those students entering their sophomore year, and it is strongly recommended that every student meet with the academic advisor prior to registering for classes to assure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the academic advising office, located on the mezzanine. In addition, faculty advisors and department chairs can discuss with students the educational and co-curricular opportunities available to inform and enhance their experience at SFAI. Graduate students are encouraged to discuss their course of study with one of the graduate faculty advisors prior to registration each semester.

HOW AND WHEN TO REGISTER

Student-accounts Hold

A student cannot register if there is a hold on their account.

MARCH 24–28
Summer MFA Students

The Summer MFA Office handles registration of all continuing Summer MFA students.

Registration for *new* Summer MFA students is handled through the Admissions Office.

APRIL 15–Ongoing
Currently enrolled MA, MFA, and Post-Bac Students

APRIL 21–24
BA and BFA Students

MAY 5–Ongoing
Non-degree Students

Non-degree students register through the Office of Registration and Records by the following methods:

Registration in Person

Registrations are accepted in the Office of Registration and Records between the hours of 10:00am and 3:00pm, Monday through Friday. The office is located just inside the Francisco Street

entrance on the mezzanine overlooking the sculpture area.

Registration by Fax

To register by fax using American Express, Mastercard, or Visa, please dial 415 749 4579 between the hours of 10:00am and 3:00pm, Monday through Friday. Please fill out and fax the registration form included in this booklet. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner.

Registration by Mail

To register by mail please fill out and mail the registration form at the back of this booklet and send payment by check or credit card. When using American Express, Mastercard, or Visa, please include the name and phone number of the card's owner if the credit card does not belong to the registrant.

Mail the completed form to

San Francisco Art Institute
Office of Registration and Records
800 Chestnut Street
San Francisco, CA 94133-2299

ADDING AND DROPPING COURSES

After registering, students may add or drop courses only by filing a written notice of program change (add/drop form) with the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. Courses may be added up to and including the first meeting of the class. When considering adding or dropping a course, please be aware of the financial policies related to these actions for the Summer 2008 term. Please consult the sections Dropped Classes by Degree Students or Dropped Classes by Non-degree Students under Tuition Refund Policy below. The date of filing a completed add or drop form in the Office of Registration and Records determines the appropriate academic and financial result of the filing.

COMPLETE WITHDRAWAL FROM ALL COURSES

After registering or adding courses, students may withdraw at any time from all courses in the Summer 2008 term only by filing a written notice of dropping all courses (drop form). Please consult the sections Complete Withdrawal by Degree Students or Complete Withdrawal by Non-degree Students under Tuition Refund Policy below for information on the refund policy. The date of filing a completed drop form for all courses in the Office of Registration and Records determines the appropriate academic and financial result of the filing.

financial aid tuition

FINANCIAL AID

Financial aid is available to degree-seeking students enrolled for six or more credit units (normally two classes). Students must remain enrolled for at least six credit units per term regardless of the starting date of the class. A student who drops below six credit units during the term will not be eligible to receive financial aid for that term, and any aid disbursed will be removed from the student's account. Please contact the Financial Aid Office at 415 749 4520 for more information.

REFUNDS

During the term, if the student receives financial aid awards in excess of the tuition costs, the student will receive a refund check. A student who drops below six credit units per term must repay any refunds given to them. A student who owes a balance on their account will not be permitted to register and may not receive a transcript until the account balance has been paid in full or a payment plan has been approved and established. Financial aid recipients considering a reduction in course load are strongly encouraged to consult with a financial aid counselor prior to taking any action.

TUITION AND FEES

BA, BFA, and Non-degree Tuition per semester

1–11 units—Multiply each unit by $1,300

12–15 units—Pay a flat fee of $14,210

Over 15 units—$14,210 plus $1,300 for each additional unit over 15

MA, MFA, andPost-Bac Tuition per semester

1–11 units—Multiply each unit by $1,400

12–15 units—Pay a flat fee of $15,105

Over 15 units—$15,105 plus $1,400 for each additional unit over 15

OTHER FEES

1. Studio courses may be subject to a materials fee (see individual course descriptions).

2. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All study/travel courses require a $500 nonrefundable deposit.

3. Facilities fees for students not enrolled in summer classes are $300.

tuition

TUITION PAYMENT DEADLINES

For continuing students, tuition is due in full at the time of registration or by the first day of the session, unless tuition is fully covered by financial aid. For non-degree students, tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the semester (e.g., travel classes) will be due prior to the first day of the class.

TUITION PAYMENT PLANS

SFAI offers three alternative options for payment of tuition charges for the summer term: a full payment option that requires one payment after financial aid has been deducted and two monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to degree students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by credit card, cash, check or bank draft payable to the San Francisco Art Institute. A $15 fee will be charged for all returned checks. Monthly payments may also be charged to VISA, Mastercard, and American Express by installment-plan participants and will be automatically charged on the first of each month.

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A

Four monthly payments per semester beginning in April for Summer Semester ($25 administrative fee).

Monthly Payment Option B

Three monthly payments per semester beginning in May for Summer Semester ($25 administrative fee).

TUITION REFUND POLICY

Dropped Classes by Degree Students

The date on which you file a completed drop form in the Office of Registration and Records determines the refund date; refer to the *Summer Institute 2008* add/drop dates for each session. The responsibility for filing the form rests entirely with the student.

Complete Withdrawal by Degree Students

Tuition refunds for complete withdrawal from all Summer 2008 classes are calculated according to the

ratio of days elapsed in the term to the total days in the term. Actual refunds are calculated using the percentage of the term completed on the effective day of a withdrawal as determined by the date of filing a completed drop form in the Office of Registration and Records. Responsibility for filing this notice rests entirely with the student.

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants and/or loans). Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility.

Complete Withdrawal or Dropped Classes by Non-degree Students

Tuition refunds for complete withdrawal or dropped classes are given according to the schedule below. The date on which you file a completed drop form in the Office of Registration and Records determines the refund date and the percentage of tuition to be refunded for a course. A $100 registration fee will be deducted from all refunds.

Prior to and including	
First day of first class	100%
First 10% of class hours attended	90%
After first 10% and through first 25%	50%
After first 25% and through first 50%	25%
After 50% of class hours attended	0%

city studio

summer programs

precollege program
(ages 16–18)

young artist program
(ages 13–15)

adult continuing education

precollege/ young artist

PRECOLLEGE PROGRAM

Ages 16–18
July 7–August 8, 2008

Experience SFAI's PreCollege Program—a five-week, five-college-credit course of study especially designed for artists who have completed the 10th grade but who haven't yet started college. The program introduces participants to what it's like to be in art school—to the broad range of techniques, concepts, and debates that make up the contemporary art scene. Students, together with faculty from around the world, will help create an authentic artistic community engaged in interdisciplinary thinking and contemporary studio practice. By choosing two core studio courses from an array of classes to complement the required art history seminar, students can experience an introductory course of study comparable to that of first-year BFA students at SFAI. San Francisco Bay Area residents may enroll as commuter students; students from outside the Bay Area can take advantage of SFAI-supervised housing.

For complete course descriptions and program details, visit www.sfai.edu/precollege.

Application deadline:
April 11, 2008

Tuition including housing: $4,050
Tuition without housing: $2,750

YOUNG ARTIST PROGRAM

Ages 13–15
June 16–July 3, 2008

This three-week intensive summer program for artists ages 13–15 offers a focused and fun environment for exploring new techniques and developing artistic expertise in photography, drawing, and painting. The courses provide the rich foundation necessary for expressing ideas and for experimentation. Classes take place in our historic and inspiring studios and are led by talented, experienced artists. An exhibition of final projects gives the students the opportunity to share their accomplishments with family and friends.

For complete course descriptions and program details, visit www.sfai.edu/yap.

Online registration begins on
April 1, 2008

Tuition: $800 for two courses or $450 for one course

adult continuing education

ADULT CONTINUING EDUCATION

June 16 – July 3, 2008

The Adult Continuing Education (ACE) program offers evening and weekend courses year-round, including Design and Technology, Drawing, Film, Painting, Photography, Printmaking, Sculpture, and Art History.

This summer, the ACE program will also include certificate track courses in Printmaking and in Design and Technology, as well as courses crosslisted for Teacher Professional Development (TPD). TPD-designated courses are studio-based and geared towards teaching artists and art educators who are thinking about how their studio practice informs their curricula design; TPD-designated courses also include a number of interdisciplinary courses in Art History, Portfolio Development, and Art Education Theories. We are pleased to provide continuing education credits and a 10% discount on all ACE courses for K–12 teachers.

Whether you are preparing a portfolio to apply to a full-time art program or are looking for the camaraderie and stimulation that come from working with other artists in a class, our courses are designed to meet the needs of beginning, intermediate, and advanced students of all ages.

The course schedule and online registration for Summer 2008 will be available in early April.

24-hour info	*415 771 7020*
academic affairs	*415 749 4534*
administration	*415 351 3535*
admission	*415 749 4500*
admission fax	*415 749 4592*
advising/undergraduate	*415 749 4533*
advising/graduate	*415 641 1241 x1007*
area manager for design and technology, film, new genres, photography	*415 749 4577*
area manager for painting, printmaking, sculpture	*415 749 4571*
area manager for interdisciplinary studies	*415 749 4578*
graduate center	*415 641 1241 x1015*
center for individual learning	*415 771 7020 x4471*
city studio programs	*415 749 4554*
city studio fax	*415 749 1036*
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SAN FRANCISCO ART INSTITUTE
800 Chestnut Street, San Francisco, CA 94133
TEL. 415 771 7020
www.sfai.edu